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engage in the visual arts

Continuing Professional Development
residential course for experienced
colleagues working in the arts,
learning and education

engage International Summer School 2015

Tuesday 8 - Thursday 10 September
Belfast, Northern Ireland

#engageISS

Artists & Education:
*The distinctive role of artists
in arts education and participatory practice*

Delegate Pack



Summer School 2014, Falmouth, Cornwall

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Director's Welcome Letter

Dear Delegate,

We are delighted to welcome you to engage International Summer School 2015.

This year sees the tenth Summer School engage has run since its inception in 2004, and the first to be held in Northern Ireland. We are very pleased to be in Belfast, and would like to thank 2014 delegate Louise O'Boyle for the generous invitation to bring Summer School to the University of Ulster.

This year's Summer School explores the distinctive role of artists in arts education and participatory practice, particularly in the context of learning within galleries and museums. Twenty peer-led sessions will investigate the value, benefit, challenges and opportunities of artists working within education, learning and participatory practice - either as, or alongside, education colleagues - and in a huge range of contexts. The incredible breadth of experience brought to the programme by each participant will enable a rich discussion around the theme.

Throughout the programme I am looking forward to hearing from delegate colleagues from across the UK and further afield, and to finding out more about the education practice developing in galleries, museums, heritage sites and within contemporary art in Belfast and Northern Ireland more broadly. The introductory plenary, visits and field trip will give everyone a taster of galleries, studios and artist-led venues in Northern Ireland, and offer plenty of opportunity for delegates to network and share practice.

We hope the sharing will continue after Summer School - both with the continued partnerships and networks we have seen delegates develop in past years - and through engage's wider membership. To this end, we will share event documentation, reports, presentations (with your permission) and photographs on the engage website, so members across the UK and abroad can benefit from the learning and peer-support developed through Summer School. Thank you in advance for contributing to the documentation, and do speak to a member of staff if you have ideas on how to share learning further.

engage is a membership organisation - our mission is to support the profession of gallery education, promoting access and understanding of the visual arts. Members and former delegates have helped to develop this programme, and we are always keen to learn from your comments and ideas for future Summer Schools. Please offer feedback during and at the end of the programme, as well as through the evaluation form, and do get in touch if you would like to host a future event.

I look forward to Summer School - it is a wonderful opportunity to share gallery education practice and research with colleagues internationally, and to learn more about arts education in a specific place. I leave Summer School feeling energised, informed and delighted to be part of a profession so willing to share. It is this supportive, discursive, enquiring environment that is really key to Summer School - so I will close in saying I hope you will enjoy and benefit from this year's event, and thank you for taking part!

With best wishes,



Jane Sillis
Director, engage

Introduction to Summer School

engage International Summer School welcomes experienced educators, visual artists, curators and academics, working in the field of gallery and museum education and participatory practice, to review and develop their practice during a three or four-day residential course.

This peer-led event represents an opportunity for mid-career or senior colleagues to work together to:

- Reflect on aspects of current practice in gallery, museum and visual arts education
- Review current research and political agendas in the UK and internationally
- Learn about international contexts for gallery and museum education
- Network with UK and international colleagues
- Consider the role of artists working with participants

This year's engage Summer School will be hosted by Belfast School of Art, Ulster University in Belfast, Northern Ireland, from Tuesday 8 to Thursday 10 September 2015.

In addition to a stimulating range of peer-led sessions, facilitated discussion and workshops, the event will include field trips to galleries, museums and art centres, such as the MAC, Golden Thread Gallery, Belfast Exposed, Ulster Museum, as well as artist studios and artist-led project spaces.

Delegates will also be able to attend an optional day trip to Derry/Londonderry to visit contemporary arts venues CCA and Void on Friday 11 September.

Theme & Programme Outline

Summer School 2015 will focus on the value, benefit, challenges and opportunities of artists working within education, learning and participatory practice, either as or alongside education colleagues.

Northern Ireland has a distinguished history of artists and artist educators working in education and participatory practice, and of visual arts organisations, funders and partners proactively supporting this work. Starting with an introduction from colleagues at Belfast arts organisations including artists, engage Summer School 2015 delegates will explore what can be learnt from practice in Northern Ireland, and each other. engage will invite participants at Summer School to reflect on research and practice in the UK and internationally which nurtures the best of artists' and artist educators' practice, looking at issues such as:

- What is distinctive about the role of artists and artist educators within gallery education, learning and participatory practice? What do artists bring which is unique to this area of work? Do you have any illuminating examples of practice, case studies or research to share?
- How can artists, artist educators and arts organisations record and disseminate work, which is often ephemeral? What evaluation methodologies are appropriate?
- How can artists be supported to work within education, learning and participatory practice? What are the challenges for artists, educators and visual arts organisations of working in partnership?
- What can visual arts organisations learn from artists and artist educators?
- What can larger arts organisations learn from artist-run spaces and alternative arts education systems? Can artists or grassroots community practice result in experimentation and risk-taking?
- What practical or continued professional development (CPD) support do artists and artist educators want and need? How can visual arts organisations, funders and partners provide this?

- Can visual arts organisations provide fair employment opportunities for freelance artists and artist educators?
- What opportunities are there for artists and artist educators to progress to leadership roles?
- What role can artists and artist educators play to support and extend equality and diversity within the arts? What enables artists to successfully engage with diverse communities?

At Summer School, participants will be invited to explore these questions as they apply to their individual practice - whether that is as an educator, artist, artist educator, curator, teacher, researcher or administrator etc. Delegates will share ideas and areas of enquiry through case studies, research and practical sessions. Summer School is international, with delegates hailing from right across the UK and beyond - it is a great opportunity to share and critique the latest practice and research internationally, as related to education and learning with galleries, museums, visual arts venues and artists.

Programme Methodology

Through peer presentations, Summer School will explore participants' experiences through workshops, arts activities, updates on academic research and discussions facilitated by engage and fellow mid-career or senior colleagues from the visual arts sector. Programme sessions will include:

- Case studies about the programmes and strategies participants and colleagues have tested - or are developing - as related to the theme
- Presentations of research undertaken into models of good practice around the theme
- Workshops that consider the role of artists, curators, education and learning staff, participants and volunteers in galleries, museums and the visual arts sector in relation to the theme
- Sessions to share, discuss and test out ideas about the theme

Participation: Note taking, feedback & group discussion

When the group first gathers on Tuesday morning, delegates will be invited to introduce themselves and describe their aspirations for Summer School 2015. This will be done in pairs and small groups, as well as with the larger group. The process will be relaxed.

- ***Please do reflect on your aspirations for Summer School and come prepared to share these and to introduce yourselves. Thank you.***

When delegates register for sessions, engage staff will ask for volunteers to note take. One note taker is required for each session. A report form is provided in [Appendix 3](#) for note takers to complete, and printed copies will be available. Notes can be brief. Note takers will report back (for 5-10 mins maximum) key points from the session they attended, to the Summer School group. After hearing from the note taker there will be discussion in small groups and with the Summer School group as a whole about issues raised. The feedback and discussion sessions are informal.

- ***Thank you in advance for volunteering to note take.***
- ***NB. engage would like to upload notes on the Summer School 2015 section of the engage website with other documentation, participant presentations etc.***

The final session on Thursday 10 September will draw together points shared during earlier feedback sessions and offer a chance to reflect on Summer School 2015 overall.

- ***As Summer School is a peer led event, engage would welcome volunteers to support the facilitation of group discussions.***

Programme Timetable

Monday 7 September		
Afternoon	Independent arrivals to Belfast	
19.00-19.30	Delegates staying at/near Premier Inn Waring St are welcome to gather outside at 19.00 to walk with engage staff to dinner	See Appendix 2 for map/ travel info
19.30-22.00	Welcome Dinner** & Networking at Acton & Sons	Acton & Sons 1 17 Brunswick St, BT2 7GE
Day 1: Tuesday 8 September		
09.00-09.30	Arrivals & Registration <i>Delegates must sign-in and collect a building pass at reception by 09.30</i>	University of Ulster (Belfast Campus) 25-51 York Street Belfast BT15 1ED [A on the Map]
09.30-10.30	Welcome & Introductions <i>Delegates will be asked to introduce themselves and share their aspirations for Summer School</i>	
10.30-11.00	Break; Time to sign-up to peer-led sessions 1-5	
11.00-12.30	Plenary/Panel Discussion - An introduction to context of arts, education and participatory work in Belfast and Northern Ireland With Louise O'Boyle, University of Ulster (chair); Fionnuala Walsh & Deidre Robb, Arts Council Northern Ireland, and a third speaker to be announced	
12.30-13.00	Lunch* & Networking <i>Session 1 & 2 delegates to set-up during break</i>	
13.00-14.30	Delegate Workshop Session 1	
1A)	Lorraine Foreman-Peck & Kate Travers [Joint] Viviana Checchia Chair: Lindsey Smith	
1B)	Polly Brannan Debbie Goldsmith Nadege Meriau Chair: Jane Sillis	
14.30-14.45	Break	
14.45-16.15	Delegate Workshop Session 2	
2A)	Esther Springett & Clare Halstead [Joint] Helen McAleer Chair: Sarah Yearsley	
2B)	Kathy Coates Alexis K. Johnson Chair: Sophie Powell	
16.15-17.30	Feedback from Sessions 1 & 2 <i>Note takers report back; delegate discussion; logistics for the evening and next day</i>	
17.30-17.45	Pack up and walk to The MAC	
17.45-19.30	Gallery Visit - The MAC Tour of exhibitions with Hugh Mulholland , Curator / Eoin Dara , Assistant Curator; introduction to learning programme with Ciaran McQuillan & Clare Lawlor , Learning and Participation Officers	The MAC B 10 Exchange St West BT1 2NJ
19.30-21.30	Dinner** & Networking at Native, The MAC	As above B

Day 2: Wednesday 9 September		
09.00-09.30	Sign-in; <i>Tea/coffee; all delegates to sign-in; Session 3 delegates to set-up by 09.30</i>	University of Ulster York Street BT15 1ED
09.30-11.00	Delegate Workshop Session 3	
3A)	Susan Eskdale & Hazel Welch [Joint] Chair: Helen McAleer	
3B)	Elizabeth Wewiora Sarah Yearsley Audrey O'Brien Chair: Jane Sillis	
11.00-11.20	Break	
11.20-12.20	Feedback from Session 3; <i>Note takers report back; delegate discussion; logistics for the evening and next day</i>	
12.20-13.00	Lunch* & Networking	
13.00-17.30	Studios & Artist-run Venues - Visual Artists Ireland, Platform, Creative Exchange, Flax Rob Hilken, Manager, Visual Artists Ireland [NI] will lead visits to three key studios and artist-led organisations <i>The group will walk between venues, the longest journey being c.30mins; please speak to engage if you have any concerns and wish to travel by bus or taxi</i>	Platform , 1 Queen St Creative Exchange B4 Portview Trade Centre, 310 Newtownards Rd Flax Art Studios 44-46 Corporation St C-E
17.30-19.00	Gallery Visit & Reception - Golden Thread Gallery Peter Richards , Gallery Director & Ruth Graham , Development Officer will talk about the gallery/current exhibition, and their engagement work. With refreshments	Golden Thread Gallery 84-94 Great Patrick St BT1 2LU F
19.00-19.30	Group to gather and walk to dinner	
19.30-22.00	Dinner** & Networking at Mumbai 27	Mumbai 27 2 27 Talbot St, BT1 2LD
Day 3: Thursday 10 September		
08.30-09.00	Sign-in; <i>Tea/coffee; all delegates to sign-in; Session 4 & 5 delegates to set-up by 09.00</i>	University of Ulster York Street BT15 1ED
09.00-10.30	Delegate Workshop Session 4	
4A)	Lindsey Smith Caroline Mawdsley Chair: Polly Brannan	
4B)	Darlene E. Clover Janet Browne Chair: Alexis K. Johnson	
10.30-10.45	Break	
10.45-12.15	Delegate Workshop Session 5	
5A)	Rosalind Glover Louise O'Boyle Chair: Clare Halstead	
5B)	Chantal Condron Beth Frazer Chair: Susan Eskdale	
12.15-12.45	Lunch* & Networking	
12.45-13.45	Feedback from Sessions 4 & 5 <i>Note takers report back; delegate discussion</i>	
13.45-14.00	Break	
14.00-15.00	Closing Session; <i>Group discussion identifying key learning from Summer School; logistics for afternoon</i>	
End of main programme		

15.00-16.00	Pack-up; Travel to Ulster Museum (walk or Bus)	
16.00-17.00	Gallery Visit - Ulster Museum Introduction to 'Discover Art' room and learning programme with Colleen Watters , Head of Learning and Partnership; time to look round collections independently	Ulster Museum Botanic Gardens BT9 5AB G
17.00-17.30	Walk to dinner via Botanical Gardens	
18.00-19.00	Dinner** & networking at Ryan's Bar & Restaurant	Ryan's , 116-118 3 Lisburn Road BT9 6AH
19.00-20.00	Optional visit to Fenderesky Gallery exhibition preview	Fenderesky H 31 North St, BT1 1NA
Friday 11 September		
Optional Field Trip - Derry/Londonderry		
06.55-07.00	Meet at entrance of Great Victoria Station (the group will head to the correct platform at 07.00)	
07.10-09.25	Train: Belfast Great Victoria Station to Derry/Londonderry (calls at Belfast Central at 07.20)	
09.30-10.00	Travel to Void (bus/walk)	
10.00-11.30	Gallery Visit - Void Visit hosted by Sally Murphy , Head of Access and Participation & Celine Haran , Deputy Director; discussion of programme and tour of current exhibition	Void A Patrick Street [Derry BT48 7E Map]
11.30-11.45	Walk between venues	
11.45-13.00	Gallery Visit - CCA Visit hosted by Sara Greavu , Curator of Public Programmes; discussion of programme and tour of current exhibition.	CCA B 10-12 Artillery St BT48 6RG
<u>Close of Field Trip programme</u> Delegates to make independent departures: - For those travelling by train back to Belfast, the station is c.15 mins walk away from CCA and train times include: 13.33-15.50 / 15.33-17.40 / 17.33 - 19.39 - For those departing from Derry Airport: Ulsterbus operates the 143 services from the main bus depot on Foyle Street in the city centre, times include: 17.00-17.30 / 17.45-18.05 / 18.15-18.45 See Appendix 2 for travel information		

*engage will provide delegates with a simple packed lunch (e.g. sandwiches/fruit/snack) from Tuesday to Thursday. Tea/coffee will be provided on site at the University.

** Breakfast, dinner and other refreshment costs are not included in the registration fee. engage has made reservations at suitable restaurants for the dinners within the programme, based on information given in the H&S Attendance Form. Please attend a meal if you have said you plan to, as engage may be liable for cancellation fees. Discounted set-menus have been arranged where possible; delegates are advised to budget c.£15 [€20] per dinner, excluding drinks/service.

Dietary requirements supplied in Application Forms will be catered for.

An introduction to context of arts, education and participatory work in Belfast and Northern Ireland

Louise O'Boyle, Course Director, Lecturer in Foundation Studies, University of Ulster; **Fionnuala Walsh**, Head of Community/Participatory Arts & **Deidre Robb**, Arts Development Officer, Visual Art, Arts Council Northern Ireland; third speaker to be announced

The panel will introduce delegates to the context of the visual arts scene in Northern Ireland, particularly as it relates to visual artists and to gallery education and learning. Covering:

- The strategic priorities of funders and policy makers as they relate to visual artists and gallery education
- How the visual arts operates; the key organisations; who delivers gallery education and participatory practice
- How artists interested in participation and education, as well as showing work and commissions, make a career for themselves

Fionnuala Walsh has worked in the field of participative arts for the past 20 years, as an artist/facilitator, gallery educator, project manager and teacher of Arts and Design within the formal education sector. Fionnuala is currently Head of Community and Participatory Arts at the Arts Council of Northern Ireland. Her role includes direct client management with a number of arts organisations as well as leading a team of specialist officers in community and participatory arts. Additional programmes within the Participatory and Community portfolio include the *Intercultural Arts Programme*, supporting minority ethnic communities to access and participate in the arts, *Arts & Older People Programme*, a three year arts initiative jointly funded by the Arts Council, Public Health Agency and The Baring Foundation and *Small Grants Programme*, providing creative opportunities for organisations across Northern Ireland. Previous to her role in the Arts Council, Fionnuala was Development Officer for Creative Youth Partnerships in the Southern Education and Library Board area (SELB), Education and Outreach Officer at the Millennium Court Arts Centre, Portadown and teacher of Art & Design in Buncrana, Co. Donegal.

Louise O'Boyle is Course Director of BDes Hons Art & Design (Foundation Year for Specialist Degree) lecturing in ceramics and sculpture. She is an Associate Member of Research Institute for Art & Design (RIAD). Her research interests include; investigating the role of the artist as social commentator (in particular, exploring creative responses to issues of conflict) and supporting teaching and learning in art and design tertiary level education (areas of interest are assessment and feedback, flexible learning provision and student engagement). Louise has exhibited work and presented her research both nationally and internationally. She has been commissioned by both private and public bodies to create a number of public artworks, complete research, feasibility studies, education, training and manage arts projects. She has worked extensively in the community and schools sectors on a wide variety of projects and initiatives. Louise has received a number of awards both for her arts practice and pedagogic research from; RIAD, Arts Council of Northern Ireland (SIAP, Travel Awards), Royal Society of Arts, The Tyrone Guthrie Centre, Invest NI, Craft NI Travel Award, Shell Livewire, Higher Education Academy, CETL(NI) Institutional E-Learning Services, University of Ulster Centre for Higher Education Practice. For more information see <http://louiseoboyle.com>

Deirdre Robb was educated at the University of Ulster, (BA Fine and Applied Art) and completed her Masters in Applied Arts in 2001. As Arts Development Officer, Visual Art, Arts Council Northern Ireland (ACNI), she has a broad portfolio, which includes architectural heritage, craft and studio collectives and galleries. She manages a range of client organisations in terms of funding and part of her role is to encourage client audience development. Supporting greater visual arts engagement is central to her remit. Deirdre is currently working with Audiences NI on a bespoke research programme aimed at supporting audience development for galleries. Within her visual arts role Deirdre has also created a NI Public Art Toolkit and been actively involved in the recent Building Peace through the Arts: Re-Imaging Communities Scheme. Prior to joining the ACNI, Deirdre was Arts Development Officer (Outreach) for Belfast City Council; a Director in Arts for All, a community arts organisation based in Belfast; Director, Trace Art Gallery and a Director of the Engine Room Gallery. Deirdre continues to pursue her own artistic practice and is a member of Creative Exchange Artist Studios, a collective active in East Belfast and renowned for the development of dynamic arts programmes and bespoke community engagement projects.

The MAC

Hugh Mulholland, Curator (or **Eoin Dara, Assistant Curator**) will meet delegates and give a tour of the MAC Galleries, including exhibitions on display - Paddy McCann: *Black Quarter*, and Barbara Freeman: *Drifting the Bann*. **Learning and Participation Officers, Ciaran McQuillan** and **Clare Lawlor**, will then give a tour of the rest of the building and talk about the MAC's learning programme.

The Metropolitan Arts Centre (MAC) opened its doors to the public in 2012. It is now one of the biggest and most ambitious cross-artform organisations in Ireland, with three galleries devoted to contemporary art. MAC has staged exhibitions by artists such as Robert Therrien, Peter Doig, Andy Warhol, and, in 2014, hosted the first major exhibition of Kara Walker's work in the UK and Ireland. Beyond the galleries MAC also houses two theatres, education and corporate spaces, resident companies, and a café and bar. In 2015 the MAC was shortlisted for the Museum of the Year prize, with sponsor The Art Fund stating that "Belfast's new arts venue presented an outstanding programme in 2014 and established itself as a world-class attraction".

Paddy McCann is known as a printmaker and sculptor, but pre-eminently as a painter. He is passionate about art, political in his choice of themes, and poetic even in translating uncomfortable memories into the form of hues and tones. His painting expands the merging of the figurative and the abstract by harnessing synecdoche as a willing trope. This major exhibition, *Black Quarter*, will position McCann as the most significant painter of his generation - presenting both previous seminal works alongside new paintings related to his birthplace.

In the past the **Barbara Freeman** has created many visual/sound installations, always responding to particular places both as a physical space and a sonic environment. *Drifting the Bann* is her first film and it follows the course of the River Bann in Northern Ireland - with a montage of images and sounds, she creates a poetic vision in both space and time that expresses aspects of culture in relation to place. "A place is not just a physical space but also a collection of emotions, meditations and memories. Sometimes we look with our ears and listen with eyes".

The MAC, 10 Exchange Street West, Belfast BT1 2NJ www.themaclive.com +44(0)28 9023 5053

Visual Artists Ireland, Platform, Creative Exchange, Flax

Rob Hilken, Manager, Visual Artists Ireland [NI] will lead an afternoon of visits to three key studios and artist-led organisations, to introduce the group to the provision for artists in Belfast and Northern Ireland. Meeting artists, viewing studios and exhibition spaces, and talking along the way about how local artists work within the city and their communities.

Rob will also talk about the work of Visual Artists Ireland [NI], who support artists to develop professionally through an active membership and programme.

During the afternoon, the group will see a little more of the city - traversing from the Cathedral Quarter, to East Belfast, and back through the historic docks (birth-place of the fated Titanic).

PLEASE NOTE: Weather allowing, the group will walk between venues, the longest journey being c.30mins walk; speak to engage before Summer School if you have any concerns at all about this and wish to travel by bus or taxi.

Visual Artists Ireland (VIA) is the representative body for visual artists in Northern Ireland and the Republic of Ireland, offering support through advocacy, advice and membership. VAI's services are focused on supporting individual professional visual artists, as well as people and organisations who either work in or interact with the arts as part of their business.

As a membership organisation, VAI acts as a central point where members can make contact with experienced professionals for peer-support. They also offer a locally based professional development programme, with mentoring, workshops and clinics. VAI focus on learning while promoting skill development and professional growth – and this support gives artists the opportunity to build a broad foundation of key business skills, and specific knowledge and dialogue around the various aspects of artistic practice.

Visual Artists Ireland recently launched Visual Artists Ireland [NI] with the opening of a new office on Royal Avenue in Belfast. www.visualartists-ni.org www.visualartists.ie

Platform is an artist-led studio group and contemporary art gallery in Belfast's city centre, who actively promote creative expression, presentation and access to contemporary art practice through their exhibition, education and studio programmes. Their project space, Unit, provides opportunities for smaller interventions, exhibitions and installations. Platform also host annual residencies for art graduates providing them with the opportunity to focus on developing their work outside an academic setting.

Platform is run by a voluntary rolling Board of Directors comprising working artists and visual art professionals, and is committed to widening access to contemporary art in Northern Ireland.

Platform, 1 Queen St, Belfast BT1 6EA www.platformartsbelfast.com +44(0)28 9031 1301

Creative Exchange Artist Studios was founded in 1996, and has grown into a dynamic Belfast based visual arts studio collective of contemporary painters, sculptors, printmakers, photographers, public art practitioners and lens-based artists. Their vision is to contribute to the development of Belfast city through the provision of artist studio spaces, an innovative digital hub, a specialised ceramic studio and the management of an annual arts programme of exhibitions and showcase events, such as their annual 'Art in the Eastside' Billboard Project. This visual and community art inspired project, is the largest of its kind in Ireland, showcasing local, national and international artists as well as having a strong socially engaged aspect.

Creative Exchange also engage in dedicated education and outreach activities, with special emphasis with their own community in East Belfast.

Creative Exchange, Unit B4 Portview Trade Centre, 310 Newtownards Rd, Belfast BT4 1HE
www.creativeexchange.org.uk +44(0)28 9045 2299

Flax Art Studios was established in 1989 and has a track record of over 24 years working at the cutting edge of contemporary art in Belfast. The ethos of engaging in art - in, about and of the city - is a legacy of which the Board of Directors, Staff, Studio Holders and Artists are supportive and proud of. Flax provides a unique resource enabling artists to create large-scale sculptural, installation and experimentation works for artists whose work engages with the city: *Studio space and a place to work for professional artists is vital to ensure that artists continue to have the resources to live and work in Belfast, otherwise we risk artists leaving Belfast and threatening the valuable contribution they make to the city of Belfast.*

Flax provides space to some of the most exciting artists in Northern Ireland including; Alastair MacLennan, Barbara Freeman, Aisling O'Beirn, Philip Napier, Mike Hogg, Tony Hill, Una Walker, Johanna Leech, Martin Boyle, Helena Hamilton, Shiro Masuyama, Deirdre McKenna, Lisa Malone, Ryan Moffett, Brian Morrison, Leo Devlin, and Yvonne Keenan. All of these artists have been integral to the artistic development of Belfast and Northern Ireland.

Flax Art Studios, 44-46 Corporation St, Belfast BT1 3DE
www.flaxartstudios.com +44(0)28 9023 4300

Gallery Visit & Reception **Wednesday 9 September** **17.30-19.00**

Golden Thread Gallery

Peter Richards, Gallery Director and **Ruth Graham, Development Officer** (and SS13 delegate) will meet the group, introduce their current performance art exhibition and lead a discussion about the gallery's extensive engagement work. Refreshments will be provided.

Golden Thread Gallery (GTG) is a medium-scale, publicly funded gallery in Belfast. It provides a welcoming space for the public to engage with contemporary visual art, and has grown steadily since it was founded in 1998. GTG is recognised for its engagement with recent histories and re-imagined futures: the majority of its programme is engaged with offering the public a contextual experience of the visual art of our time.

GTG is a member of the Plus Tate network, a lead partner in the Draw-Down-the Walls collaboration and is accredited by Investors in People. It plays an important role in the provision of contemporary visual art in Belfast and Northern Ireland: *Creating a context, challenging perceptions, promoting creativity, delivering contemporary visual art for all.* The Gallery delivers its vision across a portfolio of three interconnected activities: Audience, Participation, and Support and Profiling. It is principally funded by the Arts Council of Northern Ireland and Belfast City Council.

Performance Art + Northern Ireland was devised by Christa-Maria Lerm Hayes and Brian Connolly, and sets out to re-address the "underrepresented narrative" of Northern Irish performance art, in this their "initial historical survey". The exhibition will present a series of documentary artefacts, still photography, video, film, and other archival materials, and will also host a series of performances from key artists such as MacLennan, Johnston, Connolly, and Bbeyond. The often collaborative, egalitarian, engaged, and site-specific nature of performance art in Northern Ireland will make this exhibition challenging and rewarding.

Golden Thread Gallery, 84-94 Great Patrick Street, Belfast BT1 2LU
www.goldenthreadgallery.co.uk +44(0)28 9033 0920

Ulster Museum

Colleen Watters, Head of Learning and Partnership will introduce, Discover Art, the interactive art gallery at the Museum, and discuss the programmes and approaches, highlights and pitfalls that the learning team have experienced since it was opened six years ago. Delegates will have around half an hour to visit the collections independently, as the museum closes at 5pm.

Ulster Museum is the largest museum in Northern Ireland, with around 8,000 square metres of public display space featuring material from the collections of fine art and applied art, archaeology, ethnography, treasures from the Spanish Armada, local history, numismatics, industrial archaeology, botany, zoology and geology. It is located in Belfast's Botanic Gardens. Since 1998, it has formed part of the National Museums and Galleries of Northern Ireland, along with the Ulster Folk and Transport Museum and the Ulster-American Folk Park.

Ulster Museum run education and learning programmes for pre-school audiences, through to those in day care centres and residential care. Outreach projects include 'Live and Learn' which uses their collections and resources to develop and deliver creative programmes across Northern Ireland specifically for the over-50 age group.

The museum houses three interactive discovery centres, jam-packed with exciting things to do for families. In 'Discover Art' visitors are encouraged to get in touch with their artistic side, help create a giant piece of artwork or have a go at making something to take home. There are games to play and puzzles to solve whilst making discoveries about art and artists.

Ulster Museum, Botanic Gardens, Belfast BT9 5ABT www.nmni.com +44(0)28 9044 0000

Other Galleries Delegates may wish to visit outside of the main programme:

Fenderesky Gallery was established in December 1983, and exhibits on a regular basis one-person and theme based exhibitions of the works of living Irish artists and artists from abroad, including Seán McSweeney, Pat Harris, Paddy McCann, David Crone and Makiko Nakamura.

- **Delegates are invited to the exhibition preview of Claire Carpenter - New Works on Thursday 10 September from 6-8 pm.**

Fenderesky Gallery, 31 North St, Belfast BT1 1NA www.fendereskygallery.com +44(0)28 9023 5333 Opening Times: Every Friday and Saturday from 2-5pm, or by appointment

Belfast Exposed is NI's only gallery specialising in contemporary photography. It comprises two galleries and a bookshop and offers an extensive community engagement programme. The exhibition on show during Summer School is **Paul Gaffney - Stray**.

- **Delegates may wish to visit during a lunch break or if staying on in Belfast.**

Belfast Exposed, 23 Donegall St, Belfast BT1 2FF www.belfastexposed.org +44(0)28 9023 0965 Opening hours: 11am to 5pm, Tuesday to Saturday.

Derry/Londonderry

Delegates are invited to attend an optional trip to Derry/Londonderry to visit contemporary arts venues CCA and Void.

Sally Murphy, Head of Access and Participation & Celine Haran, Deputy Director, will meet delegates and give an overview of Void - its structure, exhibition programme and the importance of access and participation when truly engaging with a wider audience. Delegates will then be given a short curator's tour of the current exhibition 'A Many Splintered Thing'.

Sara Greavu, Curator of Public Programmes (and SS13 delegate), will welcome the group and give a tour of *Out There, Thataway*, the current exhibition, and talk a little bit about the CCA public programme, how it's curated and its relationship to the exhibition programme.

Attendees will depart from Belfast by train at c.7.10am and the programme will close at 1pm, to allow delegates to return to central Belfast for afternoon flights.

Please see Appendix 2 for travel information and advice.

Void, now in its 11th year, has established an international reputation for its wide-ranging and challenging exhibition programme.

The exhibition programme is curated by a diverse group of art practitioners and artists, whose confluence of ideas generates a unique forward-thinking programme, in partnership with established artists and galleries internationally.

Access and Participation are central to the delivery of all of Void's activities thus encouraging a greater understanding, engagement and appreciation of contemporary art. Void produces Void Comix with the aim of increasing access for younger audiences and through the Void Engage programme actively seek to bring people into the gallery through a wide range of interactive activities such as workshops, talks, tours and seminars. Void hope that by encouraging critical appreciation of, and participation in contemporary art practice that the audience for the sector will grow in size and the importance of contemporary visual art to our daily lives will be more readily appreciated.

Void, Patrick Street, Derry, BT48 7EL www.derryvoid.com +44(0)28 7130 8080

Centre for Contemporary Art (CCA) developed out of the Context Gallery in The Playhouse, in Derry/Londonderry. Since its conception in 1992, the gallery has exhibited emerging artists from Northern Ireland alongside international peers. The gallery opened in its new space in 2012.

CCA fosters a wide range of artistic, curatorial, and critical practices through five collaborative and process-driven streams: research and production, exhibition-making, public programmes, publishing, and residencies. Its mission is to give emerging artists and new curators the best possible tools for developing internationally successful careers in contemporary art, and to offer audiences access to the most relevant and engaging art practices of our times.

Out There, Thataway is an exhibition that concerns the navigation of territories that are 'beyond knowledge' and the way that metaphors of geography profoundly shape our thinking and behaviour.

Centre for Contemporary Art (CCA), 10-12 Artillery Street, Derry~Londonderry, BT48 6RG
www.cca-derry-londonderry.org +44 (0)28 713 73538

For venue maps, see Appendix 2 and attached files

Delegate Programme: Workshop Précis

Session 1A **Tuesday 8 September** **13.00-14.30**

Chair: **Lindsey Smith**, *Freelance Artist Educator*

Lorraine Foreman-Peck, *Researcher and Honorary Fellow Oxford University* &
Kate Travers, *Head of Education, Bletchley Park*

The distinctive contribution of artists in gallery and museum education and its implication for evaluation methodology; a philosophical discussion

The presentation will introduce provocative arguments exploring the roles of artists in museum and gallery settings as distinct from the role of gallery/museum educators.

What is distinctive about the role of the artist and artist educator within gallery/museum education? What do artists bring which is unique to this area of work? And what implications for evaluation methodology do answers to these questions have, if any?

Kate and Lorraine will invite discussion on possible implications of the authors and participants views for evaluation methodology.

**** Additional session text viewable in Appendix 1****

Viviana Checchia, *Public Engagement Curator, Centre for Contemporary Arts, Glasgow*

This presentation will focus on the profile of the curator and the artist as a civic practitioner. Taking into account the present complex social, cultural, economic and political assemblages, as well as the multi-disciplinary nature of the artistic field, the presentation will illustrate how the curator and the artist can engage with projects more as process maker (O'Neill, Doherty, 2011) and less as outcome deliverer.

This shift in practice can be achieved by employing various participatory methodologies, one of the most important being participatory action research. In other words, these processes are collectively established through a collaborative and participatory methodology, which presupposes working together with arts professionals (curators, artists, theoreticians, cultural workers, etc.) coming from different geographical and socio-political areas.

During the presentation, multiple examples of this form of practice will be discussed. In addition, various possibilities for the application of this type of participatory artistic practice, within an institution like CCA, will be explored.

Session 1B Tuesday 8 September 13.00-14.30Chair: **Jane Sillis**, *Director*, engage

Polly Brannan , <i>Education Curator</i> , Liverpool Biennial
<i>Integrated Programming: The distinctive role of artists in arts education and participatory practice</i>
<p>Liverpool Biennial has an integrated programme. Education is considered one of the most important aspects of its work, and it is part of all curatorial thinking from inception through to delivery. This supports the role of artists in arts education and participatory practice, often enabling artists to push their work in new directions.</p> <p>In order to illustrate this methodology, Polly will present two of Liverpool Biennial's projects: the current commission Koo Jeong A's Wheelspark, a new permanent commission for Everton Park, and the Dazzle commissioning series and education programme as examples of approach, working methods, difficulties and challenges.</p> <p>Polly will focus the presentation around the following things:</p> <ul style="list-style-type: none"> • The radical re-thinking and change needed within an organisation, in terms of structure and value, for integrated programme to happen • Artists' approach to people and places • The importance of collaborative approaches in and outside the institution • User led design and collaboration with partners and artists: what is the best approach in developing user led projects, education tools and public realm? And why is this important? • The importance of working with artists who may not have previously considered working with people on a public realm or participatory project • Working with multiple stakeholders using examples from the two case studies and how these commissions have seen extraordinarily diverse groups work together in unprecedented ways.

Debbie Goldsmith , <i>Learning Curator Early Years & Families Programme</i> , Tate Liverpool
<i>Exploring a co-creative initiative within an art pedagogic environment</i>
<p>Since 2012 Tate Liverpool has developed a culture of co-creation, further developing the gallery's relevance for its audiences and learning with them through art. Artists offer a unique role in engaging with diverse communities. This session will explore a co-creative initiative called Family collective a model of co-creative practice developed by families and artists at Tate Liverpool.</p> <p>The first part of the session will introduce this pilot project, 'Family Collective' through a case study and documentary film exploring: the stakeholders, the environment and measuring the impacts and legacy, leading to an opportunity for discussion around issues concerning co-creation, the potential for implementing change, measuring effectiveness, the role of the artist and ways forward in an art pedagogic environment.</p> <p>The second part of the session will be a hands-on practical recreation of the project outcomes with an opportunity for participants to explore the themes whilst continuing with the discussion.</p> <p><i>* Additional session text viewable in Appendix 1*</i></p>

Nadege Meriau , <i>Artist</i> , Freelance & Tate
<i>The artist as catalyst</i>
<p>Nadege will use the session to reflect on her time as an artist in residence on the 2014/2015 Tate school workshop programme. She will talk about her experience as an artist devising and leading workshops rooted in her practice and in response to the Tate collection for mainstream and SEN school children.</p> <p>The presentation will focus on how she has gained a deeper and wider understanding of her role as an artist and her practice through engaging children with the arts and the gallery environment. The session will include a discussion with the group about the specific value of the artist - as opposed to the teacher or the art therapist - in gallery settings and outreach projects.</p>

Session 2A Tuesday 8 September 14.45-16.15

Chair: **Sarah Yearsley**, *engage Scotland Coordinator*

Esther Springett, *Learning and Participation Coordinator & Clare Halstead*, *Head of Learning, Towner Gallery*

In this session Clare and Esther will share some of the ways they have been working with artist educators over the past year at Towner Gallery in Eastbourne.

Towner has a wide ranging programme for children, young people, families and schools, and offers specialised sessions for under 5s, older people with dementia, young people excluded from school, and adults recovering from mental health issues - to name a few.

The session will include learning from case studies of two education programmes for young people at Towner, asking questions about the relationship dynamic between the artist educator and the student/ participant. It will also touch upon some learning theories relevant to arts facilitation in challenging education settings, such as social learning theory and Maslow's Hierarchy of Needs.

Towner's pool of freelance artist educators gives the gallery the flexibility to respond to the different needs of their programme and projects, and provides a wide variety of expertise and skills to draw on. As well as the wider pool of practitioners, Towner currently has a small core team of artist educators and is aiming to work with them in a more integrated way with the curatorial team on the public programme and schools programme. In the session, Clare and Esther will also look in more detail at how this approach has been working across their programme, and share some thinking about how it might develop in the future.

Helen McAleer, *Relationship Manager, Children, Young People & Learning, Arts Council England*

How has recent policy impacted gallery education practice?

This session will look at the wider context of curriculum reform together with Arts Council England's children and young people policy to discuss changes in approach and programming in gallery education. Additionally this session will look at how these policy changes have impacted artist educators' practice.

Have the changes to the National Curriculum and the Dept. of Education's focus on EBACC subjects impacted school engagement with galleries? How have learning programmes changed and adapted to this context?

What changes and opportunities have arisen for children and young people within gallery education as a result of public sector cuts? Is it all bad news or has strategic partnerships and commissioning paved way for new ways of working?

Arts Council England's funded organisations are a vital delivery partner of its 10-year strategy. Goal 5 states - Every child and young person has the opportunity to experience the richness of the arts museums and libraries. How has ACE's strategy for children and young people in the last 5 years affected artist educator practice and the direction of gallery learning programmes, e.g. the formation of Bridge Organisations, funding agreement expectations around Arts Award, Arts Mark etc?

Session 2B Tuesday 8 September 14.45-16.15

Chair: **Sophie Powell**, *Learning Manager/ Freelance creative practitioner*

Alexis K Johnson, *Learn It Director* (Walk The Plank), *Associate Lecturer* (London South Bank University), *Arts Education Consultant* (AKarts/JAMarts)

Mass Participation

In this session Alexis will explore mass participation practice within the context of participatory arts as an arts genre. Illustrating mass participation in practice through her own arts practice and that of Walk the Plank. Exploring the conditions needed to flourish, the role of collaboration and co-creation. While reflecting on its legacy - what may be lost or gained from mass participation? What is its value as an instrumentalist tool, audience development tool and as a piece of art?

Alexis K Johnson has been a practicing participatory artist since 2000. She was Head of Education at the Institute of Contemporary Arts, set up some of the UK's first modules in participatory arts at Birkbeck University of London and later London Southbank University. Currently works part time as Director of Learning at Walk the Plank in Manchester.

Kathy Coates, *Self-employed art educator, artist, writer and curator*

Edunsemble: An Exploration in Diversity with learners, artists and facilitators around Human Rights issues in and out of the classroom

Kathy's will present and evaluate a model developed between 2008-2010 whilst she was working in collaboration with a group of artists and initiating an Educational Programme which involved the Iziko South African National Gallery (where she was running the Education Programme). The collaboration, Voyage Ensemble, was a mix of artists, some 'classified' as foreign nationals, some with refugee status, and others asylum seekers in the process of gaining residence in South Africa. These were largely from the DRC, but also included artists from Zimbabwe, Burundi and Mozambique. Other artists were from South Africans and the UK. Voyage Ensemble were funded by the Scalabrini (refugee) Centre, shared a studio, and exhibited in South Africa, Zimbabwe and France, exploring themes such as, xenophobia, human trafficking and displacement.

Iziko agreed with Kathy's proposal to create an education programme, Edunsemble. 22 learners participated, including children of refugees and other South African children from both previously disadvantaged and advantaged backgrounds.

Learners were led by the artists through programmes including responses to visits to various sites in Cape Town, film [this focused on Xenophobia, and was led by a young refugee who features in the film], performance, music, creative writing, body mapping, and mapping out their histories and geographies. These collaborations allowed a safe space to discuss and explore emotionally charged and thorny issues for the learners, and was a journey in finding common ground, with often heated debate. It relates to the theme by bringing artists and learners together in an exciting and energetic exchange, in a collaboration, which breaks barriers that often exist in the classroom.

South Africa is again experiencing violent outbreaks of xenophobia, lying always beneath the surface in many communities, even before the first violent outbreak in Johannesburg and Cape Town in 2008. Thus such a project is worthy of revisiting.

Session 3A Wednesday 9 September 09.30-11.00

Chair: **Helen McAleer**, *Relationship Manager, Children, Young People & Learning*
Arts Council England

Susan Eskdale, *Community Engagement & Volunteer Development Officer* &
Hazel Welch, *Youth Engagement Officer*, Royal Pavilion & Museums Brighton & Hove

The unique relationship between a Royal Palace, museums & galleries, local artists and community groups: A practical session on creatively engaging with community groups and artists

In this participatory session Susan and Hazel will explore the many benefits of working with partners, community groups artists and community groups - with a particular focus on the relationship building process.

What are the unique opportunities and issues that these partnerships bring to an organisation?

Susan and Hazel will sharing experiences and case studies from the creative engagement programme from Royal Pavilion & Museums, which consists of 5 sites in Brighton and Hove: Brighton Museum & Art Gallery, The Royal Pavilion, Preston Manor, The Booth Museum and Hove Museum & Art Gallery.

<p>Elizabeth Wewiora, <i>Freelance artist and arts education consultant, Communities Programmer, FACT</i></p>
<p><i>The arts market – participation as a currency for exchange</i></p>
<p>Elizabeth would like to offer a short presentation based on a curatorial project 'Northern Art Carbooty' which she co-curated with another local producer.</p> <p>Northern Art Carbooty invites local artistic talent to work within the remit of a car boot/table-top sale, make work available for purchase at affordable prices via an accessible platform, but moreover deliver a high quality arts event in the heart of a community with low income and cultural offer. Northern Art Carbooty challenges artists to relate their work to the historical and community setting of the area, whilst also focusing on engaging audiences with their stall offer through active participation or performance. To date they have worked with artists including Emily Speed, Richard Shields, UHC (now Guild HQ), Makers Dozen, Nicola Smith, Chris Paul Daniels and Naomi Kashiwagi to name but a few.</p> <p>After the presentation Elizabeth would look to deliver a short practical element, which challenges pairs of participants at the session to devise and present their 'stall offer' for such an event. Participants will be given a currency token to spend their fictional cash as the best pitched stall offer.</p>
<p>Sarah Yearsley, <i>engage Scotland Coordinator</i></p>
<p>Galleries, artists, people</p>
<p>Sarah will deliver a short presentation reflecting on recent participatory projects in Scotland involving artists. This will involve reflection on projects such as Collective's All Sided Games, Albert Drive at Tramway, the National Galleries of Scotland's The Nation, Live and Deveron Arts' Cultural Health Visitor Project.</p> <p>These projects are interesting because whilst they have all involved artists working with people, they were delivered by very different organisations, in terms of size, funding and ethos. Sarah would like to reflect on whether these differences are borne out in the experiences that people taking part in activities through these projects had.</p> <p>Sarah is also interested in teasing out what the role of the artist is in terms of broker of the relationship between the gallery/visual arts institution and the people these projects are engaging with.</p>
<p>Audrey O'Brien, <i>Freelance Visual Artist</i></p>
<p><i>So don't rely on the starry skies: Presentation & workshop</i></p>
<p>As a visual artist, Audrey's practice is experience-based, engaging and experimental. This workshop will contribute to the topic 'the distinctive role of artists in arts education and participatory practices'.</p> <p>The 30 minute workshop will have three parts relating to the theme:</p> <ol style="list-style-type: none"> 1. Presentation on recent multidisciplinary exhibition in Ireland - Audrey will discuss the project's concepts and working with participants in a rural gallery. 2. Taster workshop for peer participation with her sculptural objects <i>Timber Mirrors</i>. 3. Discussion/responses: Audrey will facilitate questions to consider the different types of participatory artworks and what these works offer to the public. She also wishes to incorporate her research into Brazilian art and reflect on the 'please touch' elements to Hélio Oiticica <i>Propositions</i> exhibition, at IMMA (Irish Museum of Modern Art) in 2014 – to touch on participatory practices in an art history context.

Session 4A Thursday 10 September 09.00-10.30

Chair: **Polly Brannan**, *Education Curator*, Liverpool Biennial

Session Title: *What does it mean to go with the flow?***Structure**

- Caroline: presentation [30 mins]
- Feedback session chaired by Polly [10 mins]
- Lindsey: practical workshop [20 mins]; methodology and approach to bring context [10 mins]
- Feedback session chaired by Polly [10 mins]
- Discussion and feedback with group [10 mins]

Lindsey Smith, *Freelance Artist Educator****Everything Flows***

Making reference to the exhibition *Everything Flows* at De La Warr Pavilion in 2012, this practical workshop will employ creative, physical and mindfulness activities to explore different ways of 'getting in to the zone'.

The exhibition *Everything Flows* (2012) drew a parallel between artists and athletes in terms of achieving a 'heightened sense' and 'optimum flow'. As an artist educator (and someone that chooses to put herself through the grueling process of a triathlon occasionally) Lindsey found this really interesting. The 'zone' that Lindsey thinks was being referred to is one that could also perhaps be understood in terms of the philosophical concept of Rhizome - *you loose sight of the beginning or end, you are just in the middle of it all!* It could also reference Francis Whitehead's manifesto 'What Artists Know' in terms of synthesis, on-going process and being beyond the box.

Lindsey hopes to explore these ideas through a set of 3 10-12 minute activities, including drawing, meditation and something physical.

Caroline Mawdsley, *Freelance Curator/ Producer****Being accepted into another zone***

Caroline will focus on working in community contexts and going with the flow with an ultimate aim of co-commissioning. She will make a short presentation, providing examples of how flowing with the community needs can lead to true and long term engagement.

Caroline will also support Lindsey Smith's session on the art of 'getting in the zone'.

Session 4B Thursday 10 September 09.00-10.30

Chair: **Alexis K. Johnson**, *Learn It Director* (Walk The Plank), *Associate Lecturer* (London South Bank University), *Arts Education Consultant* (AKarts/JAMarts)

Darlene E. Clover, *Professor*, University of Victoria

Contemporary art gallery adult education and community engagement understandings in/for a complex world

A four-year study of the education and learning philosophies of educators in public art galleries who work with adults and diverse communities, both within and beyond institutional walls, in Canada, England and Scotland has yielded both troubling and inspiring results. The study is situated within two multifaceted, contemporary movements. One is the challenge to public art and culture institutions to use their resources for greater social responsibility and responsiveness. As community fabrics fray under neo-liberalism and neo-conservatism, art galleries are being asked to contribute to everything from social inclusion to environmental change. They are tasked with engaging more creativity and critically with increasingly diverse populations and more complex social issues and needs. The second is the movement away from adult 'education' towards 'lifelong learning', a discourse promoted/mandated by governments and institutions such as UNESCO. While on the surface this appears to be a good move/language, it is problematic in various ways. This presentation will share the results of the study, and engage participants in thinking through their own pedagogical understandings and practices in relation.

Janet Browne, *Programme Manager – Black Heritage & Culture*, V&A

In and Out of the Frame:

African (Black) Audiences Are Popping in for Tea

An opportunity to explore how Black Heritage intervention within the V&A has contributed to a shift and rise in African audiences visiting the Museum over the last 9 years.

This presentation will also reflect on the V&A's earlier attempts to raise the bar on culturally diverse audiences, and seeks to demonstrate the Museum's continued agency for cultural diversity, and how it works towards addressing the lessons learnt from its flagship enterprise *Capacity Building Cultural Ownership - working with culturally diverse communities*, a three-year, £1m pound project funded by the Heritage Lottery Fund between 2005–2008.

The project's aims were to research and develop the V&A's collections in relation to culturally diverse communities; to increase the percentages of BAME (black, Asian, and minority ethnic) audiences and contribute to intercultural understanding and social cohesion; to develop effective partnerships between the museum and black and ethnic minority organisations and to effect a lasting legacy (change) both within the V&A and the sector as a whole.

Session 5A Thursday 10 September 10.45-12.15

Chair: **Clare Halstead**, *Head of Learning*, Towner Gallery

Rosalind Glover, *Freelance Artist Educator; Cultural Learning Facilitator*, Wolverhampton Art Gallery

Youth Participation and Active Involvement in a Political and Arts based context: Presentation with a practical element

For this peer-led professional development session, Ros will give an introduction to 'active involvement' work with young people in the context of gallery arts education:

- What is Active Involvement? – Icebreakers [5 mins]
- The Context - My work with UK Youth Parliament/Youth Council (political youth group) in comparison to ArtForum (Wolverhampton Art Gallery youth group) [5 mins]
- Linking political work with young people to an arts context #OurWorld exhibition at Wolverhampton Art Gallery in August 2015 [5 mins]
- Practical activity [10 mins]
- Time to Compare, Evaluate and Discuss [5 mins]

Useful Links for Context:

- Context and importance of Youth Participation and Active Involvement
- UKYP (United Kingdom Youth Parliament) #MakeYourMark campaign
<http://www.ukyouthparliament.org.uk/>
<http://www.ukyouthparliament.org.uk/makeyourmark/>
- BYC (British Youth Council) <http://www.byc.org.uk/>
- Wolverhampton Art Gallery ArtForum Youth Group
<http://www.wolverhamptonart.org.uk/events/artforum-2-2015-02-18/>
- #OurWorld youth activities and exhibition by ArtForum
<http://waveartforumgold.tumblr.com/>
- Discuss: Links between different styles of Youth Participation in a variety of contexts e.g. through Politics, Art etc
- Consider: Youth Participation and the future context for the Arts?

Louise O'Boyle, *Artist, Lecturer & Course Director*, Self-employed and Employed by University of Ulster, Belfast

CONSTRUCT: A young curators project working in collaboration with the public art collections of the Northern Ireland Office, Stormont, Belfast & the Office of Public Works, Dublin

During the academic year 2014/15 a multi-disciplinary group of eleven undergraduate students from Belfast School of Art worked with the Northern Ireland Office, Belfast and the Office of Public Works, Dublin to select artworks from their respective public art collections for a group show which would tour to four venues throughout the island of Ireland from September 2015-January 2016. The students had complete control of the shows theme, selection of artworks, catalogue design and its content. They worked with the curators and staff in each of the two government's departments to understand more thoroughly the role of public art collections and gain a richer understanding of contemporary curatorial practices. A key component of the project was the students' examination of the role of the artist within society.

The project was designed to encourage and support the students to become active agents in their learning experience. The changing higher education landscape has seen the evolution of learning and teaching activities, where the learning spaces created for students need not be bound by physical or time constraints. How spaces are shaped, re-shaped, used and re-used can be transformative to learning. Technological advancements have made possible hybrid models of interactive learning; promoting access, collaboration, sustainability and global awareness. While student engagement with public bodies is nothing new within higher education, this project aimed to innovate a new approach to the delivery of writing and critical analysis skills, in a format that was inclusive and equitable for all learners.

Session 5B Thursday 10 September 10.45-12.15

Chair: **Susan Eskdale**, *Community Engagement & Volunteer Development Officer*, Royal Pavilion & Museums Brighton & Hove

Chantal Condron, *Curator, Information & Research (Modern & Contemporary Art)*, Government Art Collection

‘Wild Boy’ at the Government Art Collection: What happened when children’s author, Rob Lloyd Jones visited the Government Art Collection (GAC) to present workshops based on his Victorian-themed novel Wild Boy to pupils from an Islington school?

The GAC often collaborates with contemporary artists in terms of commissioning and presenting art. How does this compare with working with an author to select works that complement characters, plot and setting of a children’s novel? This case study provides an overview of a collaboration in June 2015 between the GAC and Pop Up Education, a not-for-profit children’s literature agency. This culminated in the GAC’s first gallery project shared with a practitioner that specifically focused on developing children’s spoken, written and visual literacy. The session will highlight:

- The challenge of selecting artworks that unlock 19th century concepts for 21st century readers.
- How working with a writer encouraged students to share their understanding/thoughts on the book.
- How works of art brought to life, the language, themes and setting of Victorian London to students.
- The positive impact on students of interacting with an author face to face.
- The author’s impressions of presenting a book within a gallery space, working in tandem with a curator for the first time.

The GAC and Pop Up Education are currently collaborating on a creative writing project as part of Pop Up’s national reading programme with partner schools across the UK. Aiming to enrich young people’s experience of literature, the project will help to identify talented young writers who will be encouraged to submit short stories to a national creative writing competition to be launched by the GAC and Pop Up in spring 2016.

Beth Frazer, *Community Engagement Initiative Trainee*, Mid Antrim Museums Service

Ways of Seeing, A Sense of Place – Community Engagement with built heritage, stimulated by the museums art collections. An overview of the project to date.

The importance of built heritage, history and their connected stories is significant in regional identity. The way we see these sites and landmarks can instil a sense of place in a community or individual locality and promote civic stewardship. *Ways of Seeing, A Sense of Place* is a community engagement initiative designed to encourage awareness of the significance of built heritage through local histories and stories stimulated by art collections held within the museums service.

Mid Antrim Museums Service community engagement has attracted a wider audience with a range of age groups including a target audience of rural youth groups aged 18-25 to participants aged 65+. *The Ways of Seeing, A Sense of Place* project has given the community groups involved the opportunity to view often inaccessible artworks- improving the museum experience, inspired groups to open historic houses to others, write a local history booklet, create audio recordings, make creative responses, gain new knowledge, complete an accredited course and visit built heritage sites within their local and surrounding area. Groups have had the opportunity to contribute to two touring exhibitions on local built heritage and the overall community engagement and artworks project.

As a museum practitioner with a background and qualifications as a practical artist, Beth finds herself developing a project with very creative elements in the very historic surrounds of the museum institution - and forcing new ideas and pilots around outreach, tours, digital engagement and a shop front exhibition to enhance the traditional collection of artworks. She becomes the facilitator as well as the project coordinator due to a background in art and museum event delivery but also due to funding constraints. This creates positives and negatives within her role and the project, which she would be happy to share.

Delegate List

**Contacts shared for delegate use only **

<p>Polly Brannan <i>Education Curator</i> Liverpool Biennial Liverpool, England 07828 167 509 polly@biennial.com</p> <p>Janet Browne <i>Programme Manager - Black Heritage & Culture</i> Victoria and Albert Museum (V&A) London, England 07947 669 150 j.browne@vam.ac.uk</p> <p>Viviana Checchia <i>Public Engagement Curator</i> Centre for the Contemporary Arts, Glasgow Glasgow, Scotland 07708 003 017 viviana@cca-glasgow.com</p> <p>Darlene E. Clover <i>Professor</i> University of Victoria British Columbia, Canada Clover@uvic.ca</p> <p>Kathy Coates <i>Self-employed art educator, artist, writer and curator</i> Cape Town, South Africa 07471 599 496 kathycoates16@yahoo.co.uk</p> <p>Chantal Condron <i>Curator, Information & Research, (Modern & Contemporary Art)</i> Government Art Collection London, England 07944 446 148 chantal.condron@culture.gov.uk</p> <p>Susan Eskdale <i>Community Engagement & Volunteer Development Officer</i> Royal Pavilion & Museums Brighton & Hove Brighton, England 07946 634 431 Susan.eskdale@brighton-hove.gov.uk</p>	<p>Lorraine Foreman-Peck <i>Researcher; Honorary Fellow, Oxford University</i> Oxford, England 07766 331 205 lorraine.fp@btinternet.com</p> <p>Beth Frazer <i>Community Engagement Initiative Trainee</i> Mid Antrim Museums Service Ballymena, Northern Ireland 07725 031 494 beth.frazer@midandeastantrim.gov.uk</p> <p>Rosalind Glover <i>Freelance Artist Educator; & Cultural Learning Facilitator,</i> Wolverhampton Art Gallery Wolverhampton, England @rosglover 07767 338 357 rosalindalexisglover@gmail.com</p> <p>Debbie Goldsmith <i>Learning Curator Early Years & Families Programme,</i> Tate Liverpool Liverpool, England 07939 510 246 debbie.goldsmith@tate.org.uk</p> <p>Clare Halstead <i>Head of Learning</i> Towner Gallery Eastbourne, England @projectclare 07506 683 210 clare.halstead@townereastbourne.org.uk</p> <p>Alexis K. Johnson <i>Learn It Director (Walk The Plank), Associate Lecturer (London South Bank University), Arts Education Consultant (AKarts/JAMarts)</i> Merseyside, England 07792 302 063 alexis@akarts.co.uk</p> <p>Helen McAleer <i>Relationship Manager, Children, Young People & Learning</i> Arts Council England Brighton, England @helliejmac 07708 801 096 helen.mcaleer@artscouncil.org.uk</p>
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<p>Caroline Mawdsley <i>Curator of Programmes / Freelance</i> Exeter, England 07736 064 289 carolinemawdsley808@gmail.com</p> <p>Nadege Meriau <i>Artist</i> Tate London, England @NadegeMeriau 07966 395 542 nadege.meriau@network.rca.ac.uk</p> <p>June Nelson <i>Freelance artist/educator</i> Lewes, England @Nelson1June 07540 536 321 june.nelson@me.com</p> <p>Louise O'Boyle <i>Artist, Lecturer & Course Director</i> Self-employed and Employed by University of Ulster, Belfast Ballymena, Northern Ireland 07974 971 144 lm.oboyle@ulster.ac.uk</p> <p>Audrey O'Brien <i>Freelance Visual Artist</i> Glasgow, Scotland @Audsvvisual 07879 438 443 audrey@sea-projects.org.uk</p> <p>Sophie Powell <i>Learning Manager/ Freelance creative practitioner</i> Bradford, England @lofieye 07906 922 212 lofieye@gmail.com</p> <p>Lindsey Smith <i>Freelance Artist Educator</i> Brighton, England 07944 174 960 lindseyeleven@me.com</p> <p>Esther Springett <i>Learning and Participation Coordinator</i> Towner Gallery Eastbourne, England @Townergallery 07944 205 373 esther.springett@townereastbourne.org.uk</p>	<p>Kate Travers <i>Head of Education</i> Bletchley Park West Midlands, England 07896 273 514 ktravers@bletchleypark.org.uk</p> <p>Thomas Williams <i>Live Guide, Artist</i> Chapter Arts Centre Cardiff, Wales @llywelyn1 07917 181 227 thomasllywelyn@googlemail.com</p> <p>Elizabeth Wewiora <i>Freelance artist and arts education consultant; Communities Programmer at FACT</i> Liverpool/Manchester, England @ewewiora 07762 512 508 Liz.wewiora@fact.co.uk</p> <p>Hazel Welch <i>Youth Engagement Officer</i> Royal Pavilion & Museums Brighton & Hove Brighton, England hazel.welch@brighton-hove.gov.uk</p> <p>Sarah Yearsley <i>engage Scotland Coordinator</i> Perthshire, Scotland @engagescotland 07715 533 899 scotland@engage.org</p> <p>Vanessa Cardui [may participate remotely] <i>Freelance artist and educator</i> Liverpool, England 07845 409 442 projects@freedomnames.co.uk</p> <p>-----</p> <p>Jane Sillis <i>Director, engage</i> jane.sillis@engage.org 07984 862 287</p> <p>Rose Heelas <i>Operations Manager, engage</i> rose.heelas@engage.org 07814 017 903</p> <p>Alex Evans <i>Administration Officer, engage</i> alex.evans@engage.org 07900 208 912</p>
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*For additional workshop session texts, see **Appendix 1***

*For venue Location, venues, maps and travel information, see **Appendix 2***

*For documentation information, publications, report and evaluation forms, see **Appendix 3***

About engage

'engage is fantastic! It allows me to come up for air, hear what else is happening and leave utterly inspired.' **engage Member**

Established in 1989 as the National Association for Gallery Education, engage is the membership organisation representing gallery and visual art education professionals in the UK and over 20 countries worldwide. engage is an Arts Council England National Portfolio Organisation, receives Open Project National Lottery funding through Creative Scotland and project funding from the Arts Council of Wales.

Our 900+ members in the UK and worldwide deliver learning programmes in the visual arts, including gallery educators, artists and artist educators, as well as students, teachers, curators, directors, youth and community workers, policymakers and others involved in arts education and the visual arts. By supporting them in their profession engage works to fulfil its mission: to promote access to, enjoyment and understanding of the visual arts through gallery, museum and arts education.

With programmes in England, Scotland and Wales, engage focuses on four areas of work - research and activities, continuing professional development, sharing practice, and advocacy. We provide opportunities for career development with expert and peer-led training and events including our annual International Conference, Summer School and the Extend Cross-Arts Leadership Programme.

We are the UK's most effective advocate for gallery education, and membership starts at just £34 per annum. Find out more at: www.engage.org

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Y Loteri Genedlaethol
trwy Gyngor Celfyddydau Cymru

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Appendix 1 Delegate Programme: Additional Workshop Texts

Session 1A Tuesday 8 September

Additional session text

Lorraine Foreman-Peck, *Researcher and Honorary Fellow Oxford University & Kate Travers*, *Head of Education, Bletchley Park*

The distinctive contribution of artists in gallery and museum education and its implication for evaluation methodology; a philosophical discussion

The presentation will address the questions:

What 'distinctive contribution' do artists make in gallery/museum education can be interpreted in two ways; firstly as different from the gallery/museum educators' role, secondly as a contribution that only an artist is qualified to make. The first interpretation implies that the artists knows and does something different from gallery/museum educators and the second interpretation implies that what they do is distinctively different from other creative activities, such as gardening or home decorating.

The distinctiveness of art, and its special value is often said to be intrinsic: thus doing it or receiving it as a viewer, reader or hearer requires no justification; we do art or engage in art for art's sake. This it is thought marks a special distinction between art and other creative activities which have extrinsic value. Gardeners for example aim to produce flowers, vegetables etc. This account of the distinctiveness of art, and what the artist is about, is problematic in the context of gallery/museum education. If art has no extrinsic value, learning about art objects is a matter of personal and idiosyncratic pleasure or displeasure and the artist has no educational role.

However we could argue that art does have a special extrinsic or instrumental value in that it has the potential to engage with the spiritual or existential needs of the viewer/reader/audience. Art can address something significant about the human condition and help in the quest we all have to make meaning of our lives, develop personal values, enhance our self-understanding, and forge a coherent sense of identity.

In the context of gallery /museum education we can see the distinctive contribution of the artist as being one of highlighting the significance of works of art/objects in the context of helping others to appreciate why they are of value. Of course art or social historians can also do this and gallery/museum educators have an important contribution to make, but in the context of gallery/museum education where practical activities are involved translating the aesthetic/social potential of the collection in to educationally relevant making activities for audiences is their unique contribution. It may be possible for non-artists to do this, following lesson plans and activities devised by others but it seems unlikely that they will be as equipped as practising artists to translate or communicate significant artistic qualities and/or social values of the activity in the teaching activity and interaction.

This account raises problems for evaluation methodology; while it is possible to evaluate the quality of the artists contribution according to agreed criteria, it is doubtful whether the 'spiritual or existential' impact of the artists' work is such that it can be evaluated in a short timeframe, or in a way that uses metrics as opposed to testimony. What this implies in the current accountability climate is a dangerous separation of the aims, meaning and justification of an activity from the means by which it is judged.

The discussion will invite participants to consider whether this conclusion is justified and what if anything can be done about it.

Debbie Goldsmith, *Learning Curator Early Years & Families Programme*, Tate Liverpool

Exploring a co-creative initiative within an art pedagogic environment

Learning is a cornerstone of Tate Liverpool's work and the Early Years and Family programme aims to engage children and families with visual art and to offer enriching creative experiences in a safe, welcoming and accessible environment.

Family Collective was established in 2014 with the aim of putting co-creation and co-design at the core of the early years and families programme. Tate Liverpool is working with a diverse group of parents to co-design family learning activities.

The Family Collective benefits its members through providing a unique learning experience, enabling them to develop their understanding of arts and early years learning and to become part of a welcoming, co-operative and supportive group and using the gallery as a shared resource for learning.

Peer-led learning and participation through co-creation and co-design of programmes and content with audiences is central to the ethos of all the Learning programmes and is embedded in Tate Liverpool's vision. The early years and family audience continues to be a developmental priority for the gallery and its Family Collective co-designed their first family activity for the Clore Learning Centre in February 2015. Pompompom was developed in response to the work on display in the DLA Piper Series: Constellations (<http://www.tate.org.uk/node/277003>), and inspired by the playful in Simon Starling's Five-Man Pendersen (<http://www.tate.org.uk/node/160362>) but also referencing other artworks on display that related to the theme of interconnected circles and transformed the Clore space into a large pompom filled open-ended installation.

Web links

<http://www.tate.org.uk/visit/tate-liverpool/kids-and-families>

Pompompom film:

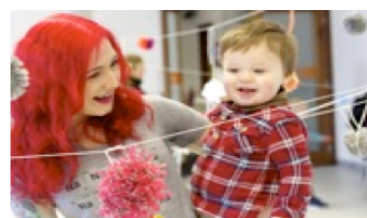
<http://www.tate.org.uk/whats-on/tate-liverpool/daily-activities/pompompom>

DLA Piper Series: Constellations:

<http://www.tate.org.uk/node/277003>

Simon Starling's Five-Man Pendersen:

<http://www.tate.org.uk/node/160362>



Appendix 2 Location, Venues, Maps & Travel

Page 30	Location & Venue Information
Page 31	Travel Information
Page 33	Meals & Refreshments
Page 34	Address/Phone Book, Emergency Contacts

Sent as separate files:

Map 1 Belfast, with venues marked

Map 2 Derry/Londonderry, with venues marked

Location & Venue Information

Belfast is the capital of Northern Ireland; with a population of almost 300,000 in the city centre and almost double in the Belfast urban area, it is the 17th largest city in the UK. Located on the northeast coast of the island of Ireland, on the mouth of the river Lagan, Belfast was historically distinguished for its role in industry, particularly for Irish linen and ship building - the RMS Titanic was built in the city docks, and is now celebrated there by one of the world's largest visitor attractions. Often still referred to in the context of the political unrest known as 'the Troubles' [broadly speaking, a sectarian conflict between Catholic Irish nationalists favouring unification with the Irish Republic to the south, and Loyalist Protestant paramilitaries supporting British rule], Belfast - and Northern Ireland - has seen a sustained period of peace in recent years. Art and culture continue to play an important role in ongoing conflict resolution, which aims to bring together communities still segregated along ethnic, political and religious lines. Some of this work has focused on the use of visual markers such as flags, banners, graffiti and murals, which were used widely across the city during the Troubles and are still evident in many areas today (though many have been painted over).

The arts, culture and education in Belfast and Northern Ireland draw on a rich history and culture, aside from the post-conflict context. Following recent and considerable post-industrial regeneration and expansion, Belfast is now known as a dynamic and diverse city, in which culture, arts and heritage play a key role by supporting jobs, attracting visitors and increasing economic investment. The city is home to a large number of artists and houses many galleries, museums and art centres, including: the MAC (Metropolitan Arts Centre), a large cross-arts venue which opened to acclaim in 2012; international contemporary art space Golden Thread Gallery; Belfast Exposed, Northern Ireland's first dedicated photography gallery; and Ulster Museum, the largest museum in Northern Ireland. The art scene also includes many established and well respected artist studios complexes and artist-run venues/organisations such as PS2 (Paragon Studios / project space), Creative Exchange Artist Studios, PRIME Collective, Flax Art Studios and Catalyst Art Gallery. Noted visual artists from Northern Ireland include Basil Blackshaw, Neil Shawcross, Sir John Lavery, Victor Sloan, John Butler Yeats, and the Bogside Artists. Northern Ireland has held separate exhibitions at the Venice Biennale in 2005 (group exhibition), 2007 (Willie Doherty - Turner Prize nominee 1994 & 2003) and 2009 (Susan MacWilliam).

In 2013, **Derry/Londonderry** hosted the first UK City of Culture, an initiative of the Department for Culture, Media and Sport which aims to "build on the success of Liverpool's year as European Capital of Culture 2008, which had significant social and economic benefits for the area". ^{[www.gov.uk/]} Large-scale investment and a year-long programme of art, music, and dance that showcased the talent and creativity of the city, attracted tens of thousands of visitors from across the UK, Ireland and overseas. To build on the achievements and successes of the programme, Derry City Council has developed a Legacy Plan based around five themes: Celebration City 2014-2017; Culture Connecting Communities, Creative Economy, Cultural Tourism, and Telling a New Story. Derry/Londonderry houses several contemporary art venues, including CCA (Centre of Contemporary Arts) and Void, an art gallery with studios and an art school.

With origins dating back to Magee College in Derry/Londonderry, founded in 1845, the **Ulster University** was established in 1984 (following mergers between the New University of Ulster and Ulster College). The University's Belfast School of Art was founded in 1849 - and is housed in a recently redeveloped building in the Cathedral Quarter of the city. Belfast is a leading Art School with practicing artist lecturers teaching on dynamic, studio-led courses. Many significant artists and designers have been associated with the School including five Turner Prize nominees. Famous alumni include: Colin Middleton, John Luke, William Scott, Basil Blackshaw, Paul Henry, William Conor and Rita Duffy.

<http://en.wikipedia.org/wiki/Belfast> <http://www.artscouncil-ni.org> <http://belfastschoolofart.com>

Travel Information

Arrivals

- Belfast is served by two local airports, see below; a regular coach link from Dublin airport which takes around an hour; and coach/ferry links from UK mainland.
- **(George Best) Belfast City Airport** is 3 miles/5 km northeast of Belfast city centre. An airport bus operates every 20 minutes Mon-Sat from outside the airport to the city centre; single fare c.£2.50. An airport taxi to the centre should be c.£10 [€14].
For further information:
- www.translink.co.uk/Services/Other-Translink-Services/Airport-Services/Airport-Express-300
- www.belfastcityairport.com/To-From-the-Airport
- **Belfast International Airport** is 13 miles/21 km northwest of Belfast city centre. The 24-hour airport bus takes 30-40 minutes to the city centre; single fare £7.50 / £10.50 return [€10-14]. An airport taxi to the centre should be c.£31 [€43].
For further information:
- www.translink.co.uk/Services/Other-Translink-Services/Airport-Services/Airport-Express-600
- www.belfastairport.com/en/content/2/49/to-from-belfast.html
- Delegates who attend the optional day trip may wish to fly back from **City of Derry Airport**, which is 7 miles/11 km northeast of Derry/Londonderry centre. Ulsterbus operates the 143 services from the main bus depot on Foyle Street in the city centre, which takes c.30mins. A taxi to the airport from the centre is c.£11 [€15] and takes c.20mins.
- www.cityofderryairport.com/airport-information/directions
- **Check airport websites and the following page for further travel information.**

Getting around in Belfast

- Belfast is a small city and the main venues for Summer School aside from the field trip can be reached by walking and/or public transport. engage's preference will be to walk, as this enables delegates to see more of the city, however if weather is very poor - for example on the day of the gallery visits - we may decide as a group to travel by local bus; in which case delegates will need to cover the minimal cost for this.
- All Delegate Workshop Sessions will take place at the Belfast Campus of the University.
- Throughout the programme, including to/from dinners, staff will guide the group in between venues and will be happy to help with travel information (please bear in mind we're not locals!).
- Delegates are staying at accommodation across the city, and will need to make independent travel arrangements to and from to/from their hotel each day; see below for useful information.
- *Delegates may prefer to take taxis if unsure about using local buses. Please do take the usual precautions whilst travelling around Belfast.*
- **Delegates should contact engage as soon as possible if they have any concerns about walking distances up to or over 30 minutes.**

Translink: Northern Ireland's travel service, which runs the bus & train networks below.

iLink - In addition to the tickets listed below, you can purchase an iLink card for travel by both bus and train (this is like an Oyster card, for those who are familiar with London's system). The card can be purchased for travel within 1-4 zones (from city centre, to the whole of NI), for 1 day, 1 week or 1 month. e.g.:

1-Day Zone 1 pass (Belfast city centre) is **£5.50**

1-Week Zone 1 pass (Belfast city centre) is **£22.00**

1-Day Zone 1-4 pass (Includes Derry/Londonderry) is **£16.50**

[All plus the initial purchase of the £1 iLink card]

Cards are available online and at many other places, including the airport, stations and tourist information centres: <http://www.translink.co.uk/Fares/Translink-Products/iLink/>

Download a full network map or plan your journey at: <https://www.translink.co.uk>

Enquiries: +44(0)28 9066 6630

Fare Calculator: <http://www.translink.co.uk/Fares/>

Metro: Belfast's (pink-hued) bus service, which generally run from the city centre outward.

Single tickets **c.£2.30-£3.50**, depending on the distance.

Day Tickets - Explore Belfast in your own way with these hop-on hop-off day tickets.

£3.70 unlimited travel all day

£3.20 unlimited travel 09.30-15.00 Mon-Fri; 09.30-19.00 Sat-Sun

Metro dayLink Travelcard - Good value for travel more than a few days - you need to purchase the £1 Travelcard before topping up with your fare.

£3.50 unlimited travel all day

£3 unlimited travel 09.30-15.00 Mon-Fri; 09.30-19.00 Sat-Sun

Tickets available: Online and a Smartlink Agents, Metro Kiosks or main Translink stations.

Metro dayLink cards can be loaded with 1, 5 or 10 days travel. Valid on all Metro and Ulsterbus services within the Metro network. Valid for travel on day of purchase.

<http://www.translink.co.uk/Services/Metro-Service-Page>

Ulsterbus: Bus services into Belfast's suburbs and across NI, including the airport services noted on the previous page.

<http://www.translink.co.uk/Services/Ulsterbus-Service-Page/>

NI Railways: There are four main lines - from **Bangor, Derry, Larne** and **Newry**.

The main stations in Belfast city centre are:

Belfast Central to the east, next to the river Lagan (c.22 mins walk from University of Ulster)

Great Victoria Street to the west, close to the Europa Hotel (c.18 mins walk ")

Botanic Station to the south, near Queens University (c.25 mins walk ")

Titanic Quarter, further to the east, at the docks (c.25 mins walk ")

Tickets available: Online and or main train stations. Travel after 9.30am and get 1/3 off the price of a standard day return ticket.

<https://www.translink.co.uk/Services/NI-Railways/>

Taxis: Taxis cost c.£10 to most parts of the city and are an economical choice for small groups; or during the night when no buses or trains run (except to the airports).

Belfast Value Cabs +44(0)28 9080 9080
fonaCAB Belfast +44(0)28 9033 3333

Belfast Cabs +44(0)7446 014 761

Derry City Cabs +44(0)28 7126 4466
The Taxi Co +44(0)28 7126 2626

Foyle Taxis +44(0)28 7127 9999

Getting around in Derry/Londonderry

- The field trip will require an early departure at **07.10** from Belfast. Following the visits to Void and CCA, the programme will close at **13.00** to allow delegates to travel home on Friday afternoon. Those who choose to stay will be able to continue their visit independently.
- *Please note, lunch will not be provided by engage on Friday 11 September.*
- Travel between Derry/Londonderry and Belfast is c.2.5 hours by train; the journey takes a slightly circuitous but reportedly beautifully scenic journey along the coast.
- Travel to/from Derry/Londonderry from Belfast is not included in the fee, as some delegates may chose to depart from Derry/Londonderry airport to continue their journey home.
- engage are happy to purchase tickets on behalf of delegates joining the trip. As the type of ticket that suits delegates will depend on their onward journey plans, we will contact you directly before the event to make arrangements. For example: If you are travelling home from Derry, a single train ticket is £12; if travelling back to Belfast, a return is £18.50 or a 1 Day iLink card is £17.50 (£16.50 +£1 for the card) which will give unlimited travel during the day, so particularly useful if you plan to take any other buses within Belfast.
- **Train times:**
 - **07.10 Belfast Great Victoria Station** (calls at Central, 07.20) - **09.25 Derry/Londonderry**
 - **13.33-15.50 / 15.33-17.50 / 17.33-19.50 Derry/Londonderry - Belfast**
- Onward travel to Derry Airport: Ulsterbus operates the 143 services from the main bus depot on Foyle Street in the city centre; e.g. 17.00-17.30 / 17.45-18.05 / 18.15-18.45. A taxi to the airport from the centre should be c.£11 [€15] and takes c.20mins.

Meals and Refreshments

- **Tea & coffee** will be provided on site during the main programme.
- engage will provide delegates with a **simple packed lunch** (e.g. sandwiches/fruit/snack) from **Tuesday to Thursday**.
- Please note breakfast, dinner and refreshment costs are **not** included in the registration fee.
- engage will make reservations at suitable restaurants for the 3 dinners within the programme, plus an arrivals dinner on Monday, and will arrange discounted set-menus where possible; **delegates should budget c.£15 [€20] per dinner, excluding service/drinks.**
- Evening meals offer further opportunity for informal networking with colleagues and we anticipate delegates will attend all meals as part of the programme.
- All dietary requirements provided on the application form will be catered for, and passed on to restaurants hosting dinners.

A few final practical notes!

- Delegates are advised to wear comfortable/sensible footwear during Summer School, particularly on Wednesday and Friday when there will be more walking required between venues. And please bring an umbrella - the weather is likely to be inclement at some point!
- Please be reminded to take care of yourself and your personal belongings at all times, and take particular care when crossing unfamiliar roads in groups.
- As noted in the Health & Safety Attendance form, delegates are advised to take out personal travel insurance, to include medical cover if applicable, before travel. Non-UK resident delegates from the European Economic Area are also advised to carry a valid European Health Insurance Card (EHIC, http://en.wikipedia.org/wiki/European_Health_Insurance_Card)

Maps

Summer School venues are all saved on the following **GoogleMap**: <http://tiny.cc/yp131x>
engage will provide an **A3 printed Belfast map** for each delegate (& Derry/Londonderry for those attending the field trip) - marked with programme venues. See the following page for map references. An **email copy** will be sent alongside this Delegate Pack as a separate file.

Additional maps are available from the tourist information centre in Belfast city centre (opposite city hall on Donegall Square) and at the airport.

Address/Phone Book

Emergency Contacts

All emergencies (police, ambulance, fire)

call 999 or 112

Police, non-emergencies and general enquiries

call 101

Belfast City Hospital, 51 Lisburn Rd, Belfast BT9 7AB

+44(0)28 9032 9241

Royal Victoria Hospital, 274 Grosvenor Rd, Belfast BT12 6BA

+44(0)28 9024 0503

engage Staff

Rose Heelas +44(0)7814 017 903

Alex Evans +44 (0)7900 208 912

Jane Sillis +44(0)7984 862 287

engage Office +44 (0)20 7729 585

[See pg.25 for delegate contact numbers]

[Map 1] Venues/Contacts - Belfast

A	University of Ulster (Belfast Campus) http://tinyurl.com/ppftspu www.ulster.ac.uk/ulster-life/campuses/belfast	25-51 York St, Belfast BT15 1ED <i>The University building is in the Cathedral Quarter - very close to St Anne's Cathedral and Square, The MAC and Belfast Central Library. It is 10 mins walk north from Belfast City Hall, in the very centre at Donegall Sq.</i>	+44(0)28 7012 3456
B	The MAC	10 Exchange Street West, Belfast BT1 2NJ	+44(0)28 9023 5053
C	Platform	1 Queen St, Belfast BT1 6EA	+44(0)28 9031 1301
D	Creative Exchange	Unit B4 Portview Trade Centre, 310 Newtownards Rd, Belfast BT4 1HE	+44(0)28 9045 2299
E	Flax Art Studios	44-46 Corporation St, Belfast BT1 3DE	+44(0)28 9023 4300
F	Golden Thread Gallery	84-94 Great Patrick St, Belfast BT1 2LU	
G	Ulster Museum	Botanic Gardens, Belfast BT9 5ABT	+44(0)28 9044 0000
H	Fenderesky Gallery	31 North Street, Belfast BT1 1NA	+44(0)28 9023 5245
I	Titanic Experience	1 Olympic Way, Belfast BT3 9EP	+44(0)28 9076 6386
J	Central Train Station	East Bridge St, Belfast BT1 3PB	+44(0)28 9066 6630
K	Great Victoria "	Great Victoria St, Belfast BT2 7HR	+44(0)28 9089 9411
L	Botanic "	43 Botanic Ave, Belfast BT7 1JR	+44(0)28 9066 6630
M	Europa Bus Station	10 Glengall St, Belfast BT12 5AH, UK	+44(0)28 9033 7004
N	Tourist Information	47 Donegall Place, Belfast BT1 5AD	+44(0)28 9024 6609
N	Premier Inn - Cathedral Quarter	2-6 Waring St, Belfast BT1 2DX	+44(0)871 527 8070
	Belfast Taxis	Value Cabs +44(0)28 9080 9080	Belfast Cabs +44(0)7446 014 761
	fonaCAB Belfast +44(0)28 9033 3333		
	<u>Restaurants:</u>		
1.	Mon - Acton & Sons	17 Brunswick St, Belfast BT2 7GE	+44(0)28 9024 0239
	Tues - Native, The MAC	See above	
2.	Wed - Mumbai 27	27 Talbot St, Belfast BT1 2LD	+44(0)28 9023 3926
3.	Thurs - Ryan's	116-118 Lisburn Rd, Belfast BT9 6AH	+44(0)28 9050 9850
	<u>Cafes near University:</u>	4 Established Coffee 54 Hill Street	5 Clements (chain) 129 Royal Ave
			6 Cafe 31 31 North St
	<u>Bars/Pubs convenient to the programme:</u>	7 Crown Liquor Saloon 46 Great Victoria St (near Acton & Sons)	8 The Spaniard 3 Skipper St (near the University)
		10 National Grand Cafe , 62 High St (city centre)	9 John Hewitt 51 Donegall St (near the University)
			11 Duke Of York 7 Commercial Court (near the University))
			12 The Hudson Bar 10-12 Gresham St (near the University)

[Map 2] Venues/Contacts - Derry/Londonderry

A	Void	Patrick St, Derry/Londonderry BT48 7EL	+44(0)28 7130 8080
B	CCA (Centre for Contemporary Art)	10-12 Artillery St, Derry/Londonderry BT48 6RG	+44(0)28 7137 3538
C	Derry/Londonderry Train Station	Duke St, Derry/Londonderry BT47 6DH	+44(0)28 7134 2228
D	Derry/Londonderry Bus Station	Foyle St, Derry/Londonderry BT48 6AP	+44(0)28 7126 2261
E	Tourist Information	44 Foyle St, Derry/Londonderry BT48 6AT	+44(0)28 7126 7284
	Derry Taxis	City Cabs +44(0)28 7126 4466	Foyle Taxis +44(0)28 7127 9999 The Taxi Co +44(0)28 7126 2626

A note about phone numbers:

- The Area code for Northern Ireland is '028', with Belfast numbers starting (028) 90 and Derry/Londonderry (028) 72.
- Calls within NI are charged at the normal rate for delegates with UK-mobiles, and you don't need to add any additional codes - just dial the full number, e.g. 028 1234 5678. The same for mobiles in NI, which - as everywhere else in the UK - begin with '07' (e.g. 07123 456 789).
- Delegates from outside the UK will need to add '00 44' (or +44) and remove the '0' from '028', therefore to dial a number in Belfast: 00 44 28 1234 5678 / 00 44 7123 456 789.
- Please check with your phone provider to make sure you are clear on your own tariffs.
- Be careful if travelling close to the border with Ireland, as mobile phones can pick up signal from Irish phone companies who will charge different/higher rates.

Appendix 3 Documentation & Evaluation

Page 36	Documentation Information
Page 37	engage Publications & Order Sheet*
Page 39	Workshop Report Form*
Page 41	Evaluation Form*

**Additional printed copies will be available at Summer School*

Documentation Information

engage are eager to record delegates' experience of Summer School this year, and to this end we invite you to share with us your thoughts, images and video of your time in Northern Ireland. This will help to inform how we plan future Summer Schools, as well as build a rich record of this year's event.

Social Media

Share your experiences of Summer School 2015 via engage's social media platforms, before, during and after the event – to continue conversations on the topics discussed with fellow-delegates and other colleagues across the UK and overseas:

- **Twitter:** tweet @engagevisualart, and include the hashtag #engSS2015
- **Facebook:** add comments to our Facebook wall at www.facebook.com/engageinthevisualarts
- **Instagram:** engage are now on Instagram , and you can share your experience of Summer School using the hashtag #engSS2015
- **Blogging:** if you intend to blog about engage Summer School please send the blog address to ailbhe.maceoin@engage.org

Sessions and Reporting

After the close of Summer School, all presenters will be invited to give permission for engage to post their presentation files on the engage website, as part of the event documentation. This will enable colleagues and members from across the UK and abroad to share practice and continue the learning from Summer School.

Note takers from each session will also be asked to share their notes/reports as part of the documentation. Please see the following pages for the report form.

To view past years' Summer School documentation, see:
<http://www.engage.org/Summer-School.aspx>

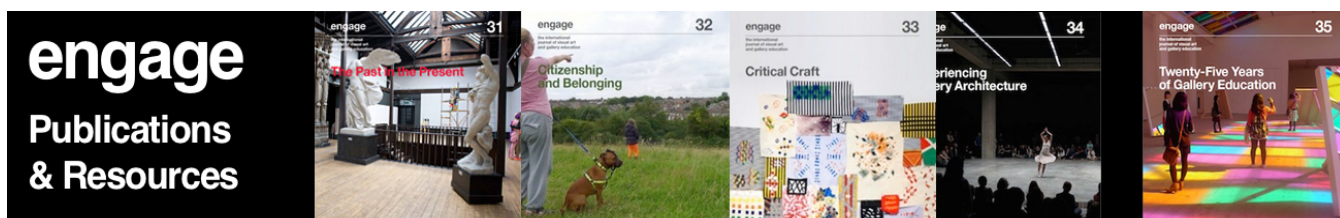
If you have any queries or concerns about documentation please speak to a member of staff.

Images & Video

Please send images or video you would like to share in a zipped format to ailbhe.maceoin@engage.org. Alternatively if the files are of a substantial size it might be easier to use a free online file transfer service such as <https://www.wetransfer.com>.

Do include in your email whether you are happy for your photographs to be shared with delegates, and/or more broadly on the engage website and reporting material.

Please see the following page for more ways to share learning and engage in peer-support.



engage Publications

engage works with members and colleagues to publish a range of resources including the engage journal, toolkits, handbooks and briefing notes. These provide valuable evidence for advocacy, broaden practice, and inspire professionals to gain support for their own projects. Browse the full collection at <http://engage.org/publications-and-resources>

The engage Journal

First published in 1996, the engage Journal is the international journal of visual art and gallery education. A twice-yearly **online publication**, the contents of each edition follow themes linked to the visual arts and education, chosen through an open-submission process. Recent issues included a special volume celebrating twenty-five years of gallery education and experiencing gallery architecture. Learn more at <http://engage.org/engage-journal>

See your name in print - contribute to the engage Journal

engage welcomes Journal article proposals from all members and colleagues. Proposals for articles for the engage Journal are invited twice yearly, in the summer and winter, and the opportunity is posted on the main engage homepage and promoted to all. Those who have written for the engage Journal include academics, gallery educators, artists and curators - both published writers and first-time contributors.

Share your experience - promote your project to sector colleagues

engage members can submit case studies of their projects and share practice with the sector and beyond, via the **Case Studies** area of the engage website. We hope to share an overview of practice in gallery education; identify trends and new or innovative approaches; create a searchable archive of past projects, and provide an opportunity for colleagues to share good practice and learn from each other. Visit <http://engage.org/cs-submit> for further details.

Join our Educator Locator database

engage members seeking freelance work can add their details to the **Educator Locator** database on the engage website. This enables organisations to search for freelance education consultants, gallery educators, or artists to meet their needs. Simply log in to the engage website using your membership details and go to **My account**.

Visit and explore the engage Resource

The engage Resource is a unique collection of documents, freely available on a reference-only basis to visitors to the Library at Goldsmiths, University of London. The Resource includes books, reports, journals, research papers and teaching materials, plus individual articles collected by gallery educators, teachers and policymakers for their own practice. These provide a theoretical background and practical advice for gallery educators' information, research and professional development. For more information and to browse the Resource database online visit <http://engage.org/resource>

The engage Resource is located in the Rutherford Building at Goldsmiths, University of London. For opening hours and location details visit <http://www.gold.ac.uk/library/>

Special Offer for Delegates: Expand Your Gallery Education Library!
Buy one get one free on the following printed titles*:

Author/Editor	Title	Price	Quantity
Raney, K.	engage 27: Exchange	£10	
Raney, K.	engage 26: Marketing and Gallery Education	£10	
Raney, K.	engage 25: Family Learning	£10	
Raney, K.	engage 24: Digital Doorways	£10	
Raney, K.	engage 23: Disability and Access	£10	
Raney, K.	engage 22: Young People and Agency	£10	
Raney, K.	engage 21: Art and Climate Change	£10	
Raney, K.	engage 20: Strategic Interpretation	£10	
Raney, K.	engage 19: Diversity	£10	
Raney, K.	engage 18: Research	£10	
Raney, K.	engage 16: Imagination	£10	
Raney, K.	engage 15: Art of Encounter	£10	
Jones, P.	Watch this Space Toolkit – Galleries & Schools in Partnership	£10	
Jones, P., Daly, E.	Watch this Space – Galleries and Schools in Partnership	£10	
Taylor, B.	Inspiring Learning in Galleries Research Reports	£12.50	
Taylor, B.	Inspiring Learning in Galleries	£12.50	
Taylor, B., Houghton, N.	Inspiring Learning in Galleries 02	£10	
Wheeler, J., Walls, A.	Envision: a handbook	£10	
Total		£	
Name		Address (including invoice address if applicable)	

To order, please fill in the 'order quantity' box, complete your payment details at the end of the form and return it to a member of staff or email it to ailbhe.maceoin@engage.org, or post to Ailbhe Mac Eoin, engage, Rich Mix 35-47 Bethnal Green Road, London E1 6LA.
Please note that we charge postage and packaging for deliveries outside the UK

*** Offer valid only for Summer School 2015 delegates, orders must be placed by Friday 25 September 2015. Purchase any title from the list above at full price and claim a second title from the same list, of equal or lower value, free.**

- ☐ I enclose a cheque: please send me a receipt (UK only)
☐ Please charge my credit card and send me a receipt
☐ Please invoice my organisation

Credit card payments: Please note that we cannot accept American Express

Card type: **Name on card:**

Card number (long number):

Expiry date: **Issue number:** **3-digit Security Code:**

For staff use:

☐ Taken ☐ Posted ☐ Paid ☐ Send invoice ☐ Send receipt **Initials** _____

engage invites one delegate per session to volunteer as a note taker and complete the following form, in order to report back at group discussions after the session. **Each note taker will be asked to feed back for 5-10 minutes describing the key points and themes of the session, and the resultant discussion.** Note takers may wish to consult fellow-delegates whilst completing the form.

All delegates are encouraged to use the report form, even if not elected as note taker.

Workshop title and speakers: 1. 2. 3.	
Chaired or facilitated by:	Note taker:

1/ OUTLINE: MAIN THEMES COVERED:

- 1.
- 2.
- 3.

3/ DISCUSSION POINTS - KEY ISSUES:

1.

2.

3.

4.

5.

6.

4/ ACTION POINTS/PLANNING/ FOLLOW UP PROPOSED BY DELEGATES (IF ANY, NOT A REQUIREMENT OF ALL SESSIONS)

1.

2.

3.

5/ SPACE FOR ADDITIONAL NOTES

engage International Summer School 2015

Artists & Education: *The distinctive role of artists in arts education and participatory practice*
8-10 September, Belfast, Northern Ireland

Delegate Evaluation Form

Please fill in this questionnaire as fully as you can to help engage evaluate this year's Summer School and to provide invaluable information for the development of future programmes. Your responses will be anonymous and treated in confidence; text from evaluation reports may be published anonymously.

On completion please email this form to info@engage.org, or send it to: **engage, the National Association for Gallery Education**, Rich Mix, 35-47 Bethnal Green Road, London E1 6LA. Or complete the form online at: www.surveymonkey.com/s/engSSEval15

1. Thinking back to why you wanted to attend, have you got what you hoped for from attending and participating in Summer School?

Yes, and more Yes, definitely Yes, partly Not really

Comments:

2. As a result of attending Summer School, can you identify any changes you are going to make in your work?

Yes, definitely Yes, possibly No

If yes/possibly, what sort of changes:

3. What did you gain from the event in terms of your own learning and professional development?

4. Do you think attending Summer School has enhanced your skills and/or knowledge?

Yes, definitely Yes, possibly No

Comments:

5. Have you had increased networking opportunities as a result of attending?

Yes, definitely Yes, possibly No

Comments:

6. Do you think networking opportunities at the event will lead to any new partnerships or areas of work?

Yes, definitely Yes, possibly No

Comments:

7. Has your knowledge/understanding of gallery education practice increased through attending Summer School and/or accessing material produced by engage?

Yes, definitely Yes, possibly No

Comments:

8. Do you now feel more able to respond proactively to changes and to 'make the case' for gallery education?

Yes, definitely

Yes, possibly

No

Comments:

9. Has the event encouraged you to consider working with audiences new to galleries or museums?

Yes, definitely

Yes, possibly

No

Comments:

10. Do you have any suggestions for themes / locations for future events?

11. How do you rate the application process?

Straightforward

Not easy, but acceptable

Difficult

12. How do you rate the quality / quantity of information you received beforehand?

Excellent

Good

Acceptable

Poor

13. Were your access requirements met for this event?

Fully

In part

Not at all

If not fully, please say how:

14. What do you think about the fee for attending?

Too low

Acceptable

Acceptably high

Too high

15. As a peer-led event, delegates are required to make preparations in advance of Summer School around their participation. Do you have any comments or suggestions to improve the experience for colleagues participating in the programme?

16. engage are exploring ways to simplify attendance, which may entail requesting more detail at the application stage (e.g. final session text & requirements; attendance details), and/or booking accommodation and meals and passing the cost onto delegates in addition to the fee. Do you think this would be helpful as a delegate?

17. Please indicate how you would describe your role?

Mid-career

Senior

18. What nationality are you?

19. Any other comments or thoughts?

(Please use a separate sheet if you require more space for comment)